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Esplanade Concerts

On Storrow Memorial Drive

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Arthur Fiedler

Founder and Director

"Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings, since July 4, 1929."

—Inscription at doorway of Hatch Memorial Shell.

Evenings at 8:30, July 5th through July 16th
(Omitting Sunday, July 10)

Wednesday mornings, at 10:15 to 11:15,
July 6th and July 13th, 1966

(A)

Thirty-eighth Season of the Esplanade Concerts

SYMPHONY No. 4 IN F MINOR — TCHAIKOVSKY (1840–1893)

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

CONCERTO FOR PIANO, No. 2 — MACDOWELL (1861–1908).

The young American composer and his bride, on a combined honeymoon and journey to the groom's place of occupation as a music teacher in Germany, stopped in London. After seeing Henry Irving and Ellen Terry in "Much Ado About Nothing," MacDowell was minded to try his hand at a symphonic poem to be named "Beatrice and Benedick" from the heroine and hero of that play. But eventually he incorporated the idea in the frisky passages of the present concerto.

EDWARD A. MACDOWELL.

EDWARD ALEXANDER MACDOWELL was the one name which critics and public of the '80's and '90's everywhere in this country and Europe instantly identified as that of an important American composer — an American whose music was heard continually from amateur pianist and concert artist, and often from symphony orchestra.

As a pianist, MacDowell disclosed such brilliance as to win him, at the age of twenty, the post of piano instructor at the Darmstadt Conservatory — a rare honor for such a youth, especially an American.

At Frankfort he took up composition seriously with Joachim Raff, who inspired him to aim at composing as his chief career. He decided definitely to be a composer when, under Raff's urging, he visited Liszt, who caused Germany's greatest music publisher to bring out two of his works.

Returning to America in 1884, he married Marian Nevins, who had been his pupil in Germany. They honeymooned in London, finally settled down in Wiesbaden, where MacDowell taught to some extent, and composed more.

Coming to Boston in 1888, MacDowell and his wife spent eight happy years there, during which he taught, composed diligently, and made concert appearances in his own works — five times with the Boston Symphony Orchestra, which performed his larger compositions as soon as written.

He became professor of music at Columbia University in 1896, resigned in 1904. A nervous collapse followed, and he died in 1905 in New York, where he had been born in 1861, of parents whose ancestry was Scottish and Irish.

TUESDAY EVENING, JULY 5, at 8:30 o'clock

OPENING NIGHT

Symphony No. 4 in F minor, Op. 36.....*Tchaikovsky*

- I. Andante sostenuto; Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

The Star-Spangled Banner

Piano Concerto No. 2, in D minor, Op. 23.....*MacDowell*

- I. Larghetto calmato
- II. Presto giocoso
- III. Largo; molto allegro

Soloist: JOELA JONES

*Farandole, from "L'Arlésienne" Suite, No. 2.....*Bizet*

JOELA JONES, eighteen-year-old pianist and student of Victor Babin, returns as soloist to the 1966 season of Esplanade Concerts with an extensive professional record. She has appeared in solo recitals, and as soloist with the Rochester Philharmonic, Houston Symphony, Chicago Symphony, Boston Pops, and the Cleveland Philharmonic.

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HENRY B. CABOT

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We salute the Esplanade Concerts



LIGHT FOR BOSTON

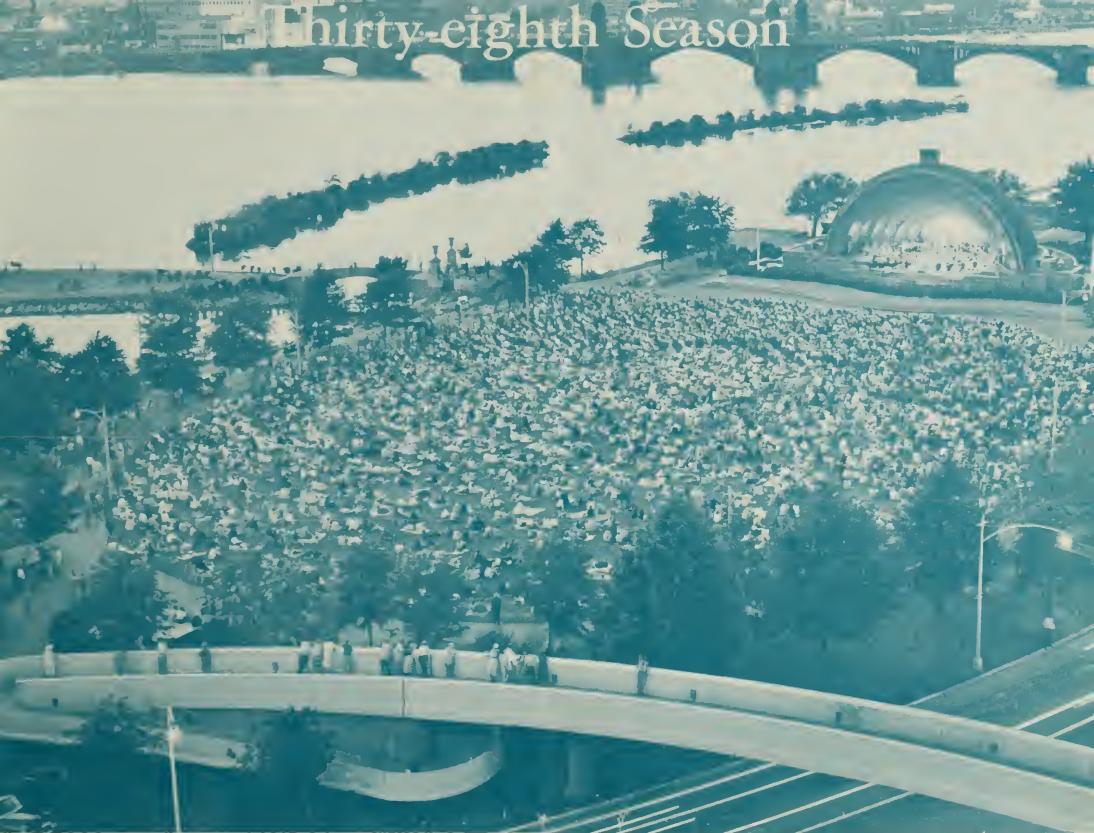
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CORONATION MARCH FROM "THE PROPHET" — MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

SYMPHONY No. 4, IN A ("ITALIAN") — MENDELSSOHN

One critic, George Upton, has written of the first movement that it "reflects clearly the blue skies, clear air, brightness, and joyousness of Italy . . . and shows by its spirit and gayety how much Mendelssohn enjoyed the country."

PIANO CONCERTO IN B-FLAT, K. 595 — MOZART

This work, composed in the last year of the life of Mozart, has been called his "farewell" to his series of twenty-three original concertos. He had turned from a form Vienna no longer asked for, to occupy himself with his four greatest operas.

The solo part is prominent, and the final movement is rich in invention as the orchestra comes to the fore. The composer brings to a close his last piano concerto in good spirits and with the superb craftsmanship characteristic of the close of his career.

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792-1868)

Here we have virtually a series of tone pictures: Sunrise in the Alps; Alpine Storm; Calm and Shepherds' Thanksgiving; Summons to Arms and March of the Swiss Solders.

The storm music could have been suggested by the storm in Beethoven's Pastoral Symphony, which Rossini had heard with very marked interest.

The March of the Swiss Soldiers at the conclusion of the overture is based on a quick-step which Rossini presented to the citizens of Vienna, where he had enjoyed great success in 1822, to the annoyance of Beethoven. Vienna sent Rossini away with a banquet in his honor and the gift of a silver vase containing 3,500 ducats.

LANING HUMPHREY writes notes for the programs of the Esplanade Concerts and also has served as narrator for Prokofiev's *Peter and the Wolf* and Britten's *The Young Person's Guide to the Orchestra*.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished

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WEDNESDAY MORNING, JULY 6, at 10:15 o'clock

HARRY ELLIS DICKSON Conducting

CHILDREN'S PROGRAM

Coronation March from "The Prophet".....*Meyerbeer*

A Simple Introduction to the Orchestra.....*Kraft*
(Based on "Frère Jaques")

Narrator: LANING HUMPHREY

First Movement from Symphony No. 4
in A major ("Italian").....*Mendelssohn*

Finale, Piano Concerto in B-flat major, K. 595.....*Mozart*
Soloist: MYRON ROMANUL

*Overture to "William Tell".....*Rossini*

The Flight of the Bumble Bee.....*Rimsky-Korsakoff*

Russian Sailors' Dance, from Ballet

"The Red Poppy".....*Glière*

The Star-Spangled Banner

MYRON ROMANUL, born in Baltimore of Rumanian parents, is the grandson of Stella Roman, formerly leading soprano at La Scala and the Metropolitan Opera. He lives in Brookline, where he will enter the seventh grade at the Runkle School this Fall. Leo Litwin is his teacher.

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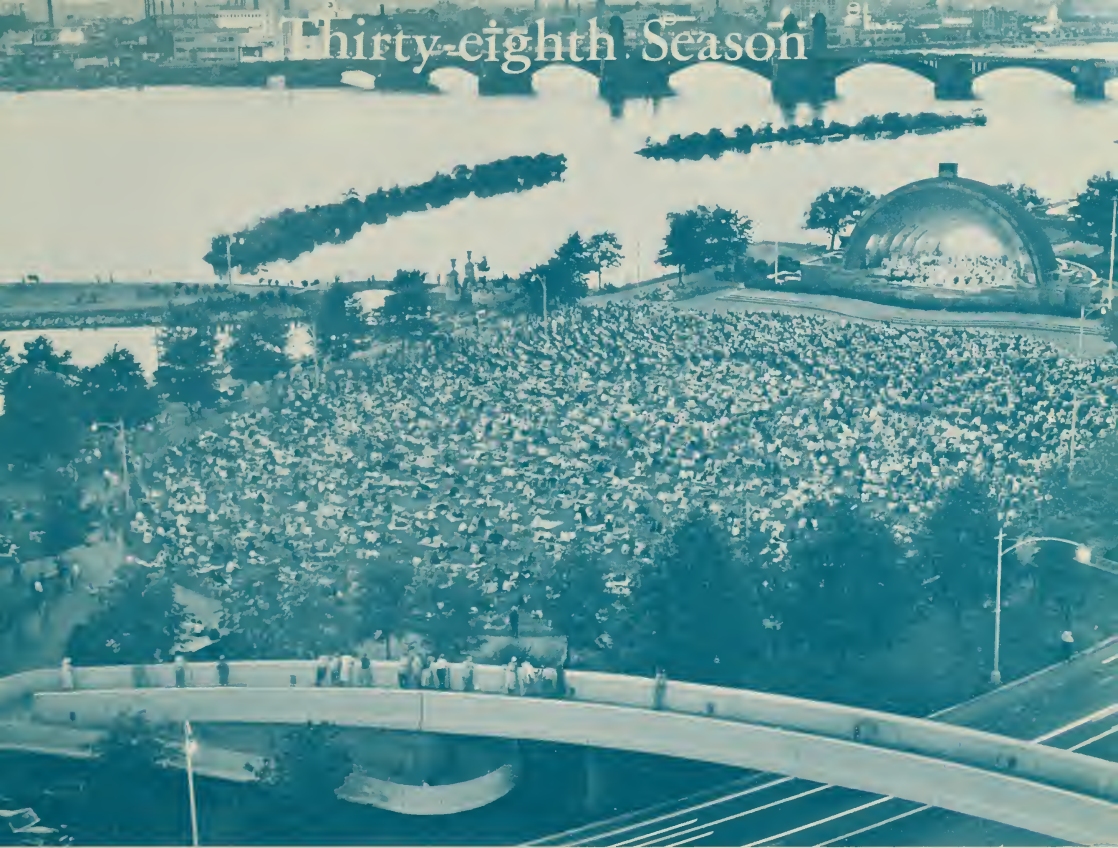
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OVERTURE, "LEONORE," No. 3 — BEETHOVEN

Originally, "Leonore" was the title of Beethoven's only opera, later known as "Fidelio." To meet certain problems of stage production, and to answer his own artistic impulses, Beethoven composed four overtures. Three bear the name of "Leonore," and one, "Fidelio." The Overture "Leonore," No. 3 is the most elaborate — virtually a synopsis of the opera in the form of a tone poem. "Leonore" No. 2 is a simplification of No. 3.

Here is the plot of the opera. Florestan, a prominent citizen of Seville, has disappeared. His wife, Leonore, believes him imprisoned by the tyrannical Pizzaro. Disguised as a boy, Fidelio, she becomes a prison attendant. Just as Pizzaro is about to stab her husband, she steps between, and aims a pistol at the tyrant. The Minister of Justice, announced by a trumpet call, arrives in time to discover the villainy of Pizzaro, and has him locked up. Husband and wife naturally have a happy reunion — thanks to the pluck of "Fidelio."

SYMPHONY NO. 1 — BEETHOVEN (1770-1827)

A work of beauty, delight and mastery, it has been looked down upon in modern times because Beethoven repeatedly surpassed it. But in its own day it was extraordinary and controversial. After all, as a famous critic has observed, who among composers of the times could have composed anything so good, except Beethoven?

PIANO CONCERTO NO. 1 IN E-FLAT — LISZT (1811-1886)

Unlike the conventional concerto with its three movements, this work has apparently only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed and the thematic material is interwoven in the typical fashion of one of Liszt's symphonic poems.

The composer's use of the triangle as an aid in "dynamic and rhythmic spicing and enhancement" had a very unfortunate result when this work was first played in Vienna, in the 1856-1857 season. The composer was blasted for writing a "Triangle Concerto" and no one would play it in Vienna for some twelve years afterward. Then a woman pianist had the courage to ignore warnings; Sophie Menter played the concerto and won a triumph for it and for herself.

JOELA JONES, eighteen-year-old pianist and student of Victor Babin, returns as soloist to the 1966 season of Esplanade Concerts with an extensive professional record. She has appeared in solo recitals, and as soloist with the Rochester Philharmonic, Houston Symphony, Chicago Symphony, Boston Pops, and the Cleveland Philharmonic.

WEDNESDAY EVENING, JULY 6, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "Leonore" No. 3.....*Beethoven*

Symphony No. 1, Op. 21.....*Beethoven*

I. Adagio molto: Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Adagio: Allegro molto e vivace

The Star-Spangled Banner

Piano Concerto No. 1 in E-flat major.....*Liszt*

Soloist: JOELA JONES

Hungarian Rhapsody No. 2.....*Liszt*

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

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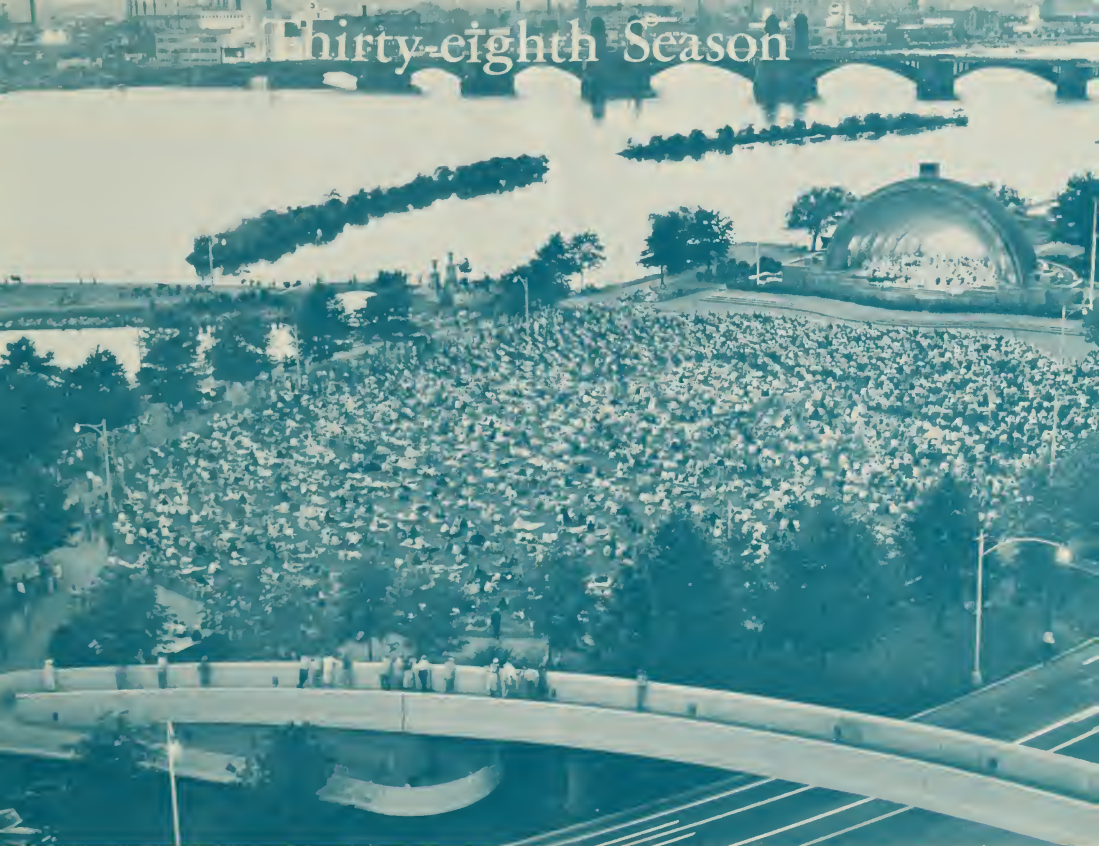
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is always happening in Summer-time Boston!
Esplanade concerts set the stars dancing
on summer nights.
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crowd our cultural centers,
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Friends meet for luncheon and shopping
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OVERTURE TO "EGMONT" — BEETHOVEN (1770-1827)

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

SYMPHONY No. 2 IN D MAJOR — BEETHOVEN (1770-1827).

Said Hector Berlioz: "In this work everything is noble, energetic and stately — the introductory largo being a masterpiece. The most beautiful effects succeed one another without confusion, and always in an unexpected manner.

"The andante . . . is the delineation of innocent happiness hardly clouded by a few accents of melancholy occurring at rare intervals."

Summary of movements:

I. The second half (*Allegro con brio*) constitutes some of Beethoven's most joyous pages.

II. (*Larghetto*). One of the loveliest passages in all of Beethoven.

III. This Scherzo is of historic, as well as musical interest. Beethoven from now on (except in his eighth symphony) was to use this prankish form, well adapted to his capriciousness, in place of the Minuet, previously customary for the third movement of a symphony.

IV. Herein the composer is shown in one of his most hilarious moods.

CONCERTO FOR VIOLA (Attributed to) HANDEL (1685-1759)

Ostensibly this music was arranged by Henri Casadesus from a work of Handel. Casadesus prepared it for performance by the French Society of Ancient Instruments, of which he was founder and also performer on the viola d'amore. From evidence in the career of the French musical antiquarian, it seems reasonable to suspect that this Concerto is his own composition — in the style of Handel.

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — musical originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with the Royal Barge laden with lords and ladies, and accompanied by fifty barge-drawn musicians playing the Suite.

THURSDAY EVENING, JULY 7, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "Egmont".....*Beethoven*

Symphony No. 2, in D major, Op. 36.....*Beethoven*

I. Adagio molto

II. Larghetto

III. Scherzo: Allegro

IV. Allegro molto

The Star-Spangled Banner

Concerto for Viola.....*Handel*

I. Allegro moderato

II. Andante ma non troppo

III. Allegro molto

Soloist: ROBERT KAROL

Suite from "The Water Music".....*Handel-Harty*

Allegro—Air—Allegro deciso

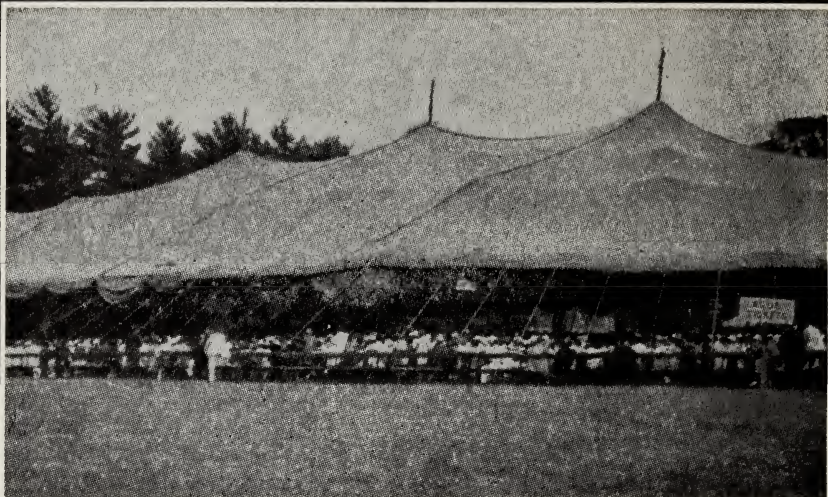
ROBERT KAROL, after war service, played violin in the Honolulu Symphony, studied viola with Carl Doktor, joined the B.S.O. in 1950. He then had completed a tour of the United States and Canada as principal viola of the Saidenberg Sinfonietta.

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HENRY B. CABOT

The announcer is Vin Maloney of WHDH-TV.



*Do you remember the
\$100,000 thunderstorm on
August 12, 1937?*

Koussevitzky was conducting the Boston Symphony at the 4th annual Tanglewood Concert in a "circus tent." Suddenly the rain let loose with such a fury that it even drowned out the loud Wagnerian music.

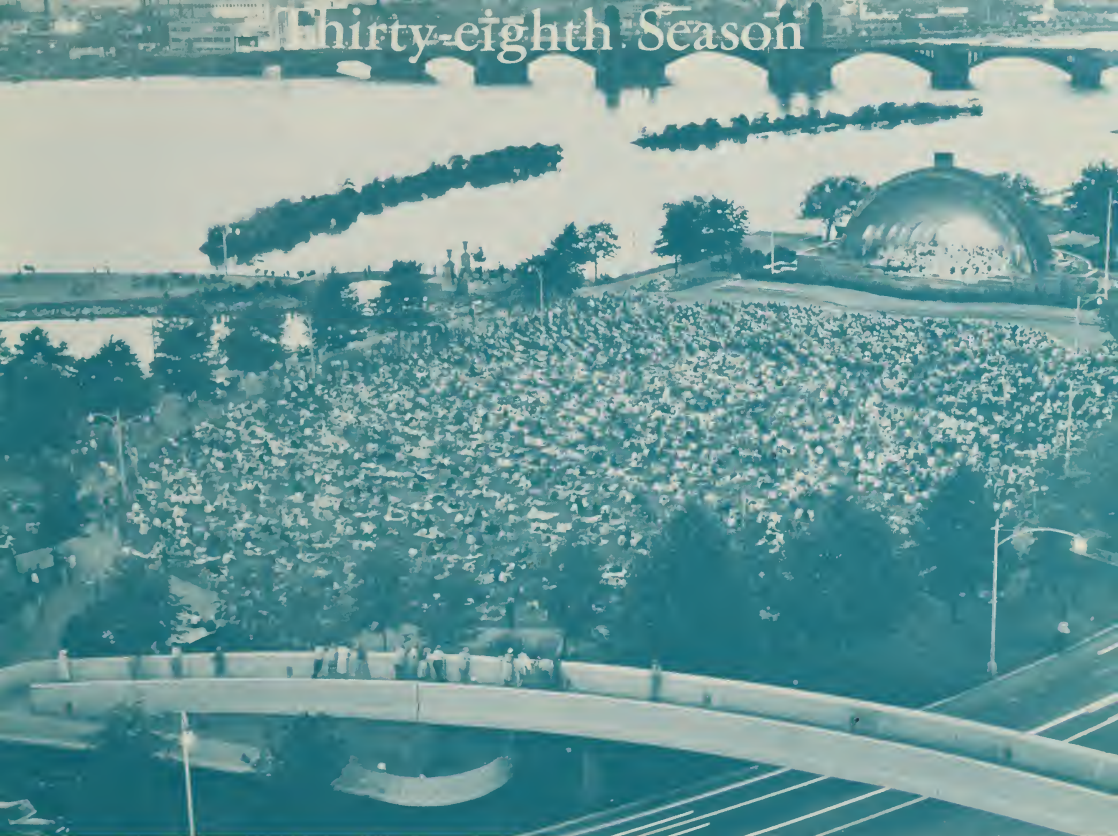
Koussevitzky quietly stopped his orchestra and announced that he would not bring the Boston Symphony back to Tanglewood until there was an adequate shelter for his concerts.

That was the beginning of a \$100,000 fund-raising campaign for the Tanglewood Music Shed which was completed in 1940. (Incidentally, Koussevitzky DID return the following summer.)

If you remember the early days of Tanglewood, chances are you're in a good position to examine the other side of the life insurance coin—opportunity. New England Life offers a number of ways for you to use life insurance in business or in your estate plans to strengthen your financial position. You may be overlooking these opportunities; they could save you a good deal of money. For a free PORTFOLIO OF OPPORTUNITY, write to us at Dept. SP 4, 501 Boylston St., Boston, Mass. 02117.

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SYMPHONY NO. 3, "EROICA" — BEETHOVEN.

Although in his preceding two symphonies Beethoven showed some evidences of his forceful personality, it is in the third that he produces his first symphony marked throughout by his own distinctive characteristics. Absent here are the backward looks at Haydn and Mozart which appear in the earlier pair of symphonies. This was a favorite of Beethoven himself.

Originally he dedicated it to Napoleon, thinking him a champion of the common people. But when his idol crowned himself Emperor, the composer angrily blotted out Napoleon's name, and rededicated the score to "the memory of a great man."

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

ITALIAN CAPRICE — TCHAIKOVSKY (1840-1893)

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

Tchaikovsky in the United States

After serving as guest conductor in some of his own music at the dedication of Carnegie Hall, New York, in 1891, Tchaikovsky conducted in Baltimore and Philadelphia, and visited Washington. His impressions are tersely recorded in one of his diaries.

The familiar Tchaikovskian moodiness is there. But often it is swept away by American influences. One example is the party at which Tchaikovsky expected to be bored, only to find that he enjoyed himself, rather to his puzzlement. He took delight in the society of various pretty and charming ladies among the wives and daughters of his hosts. He pays tribute to the friendliness and many kindnesses of Americans in many walks of life, even the humblest — without any self-interest. He basked in the sunshine of a general spirit of hero-worship which he had not encountered in previous travels.

FRIDAY EVENING, JULY 8, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 3, in E-flat major, "Eroica" *Beethoven*

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto

The Star-Spangled Banner

*Capriccio Italien *Tchaikovsky*

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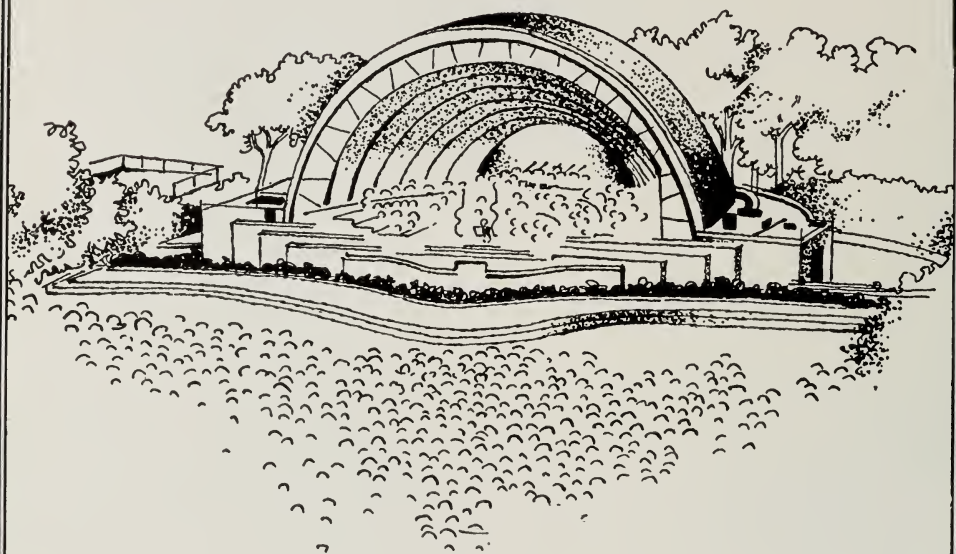
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OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsyturvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

VIOLIN CONCERTO, IN D MAJOR, OP. 61 — BEETHOVEN

According to Abraham Veinus, in his notable book, *The Concerto*, this work "stands, even among Beethoven's greatest masterpieces, as a model of melodic invention, spaciousness of design, sheer clarity and logic of organization."

CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF (1844-1908)

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

RAKÓCZY MARCH — HECTOR BERLIOZ (1803-1869)

SUCH excitement was aroused in the first audience ever to hear this score (in its original form) that the appreciative cries and stampings made the composer feel as if his hair were standing on end. Berlioz himself had conducted the performance at a concert presented by him in the National Theatre in Pesth, Hungary. He describes what led up to it in his *Memoirs*.

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenc Rakóczy, leader of the Hungarian revolt in 1703.

Having proved the effectiveness of his score with an audience, the wily composer made a few revisions and used it as the climax of the first part of his *Damnation of Faust*. To justify its interpolation, he transferred Faust from his legendary German surroundings to a Hungarian plain, where he meditates upon the awakening of Spring. Thus Faust is enabled to witness soldiers trooping to the strains of the Rakóczy March

SATURDAY EVENING, JULY 9, at 8:30 o'clock

Overture to "The Marriage of Figaro".....*Mozart*

Violin Concerto in D major, Op. 61.....*Beethoven*

- I. Allegro, ma non troppo
- II. Larghetto
- III. Rondo

Soloist: ROGER SHERMONT

The Star-Spangled Banner

*Capriccio Espagnole*Rimsky-Korsakoff*

Alborada—Variations—Alborada—Gypsy Scene—
Fandango of the Asturias

*Rakóczy March*Berlioz*

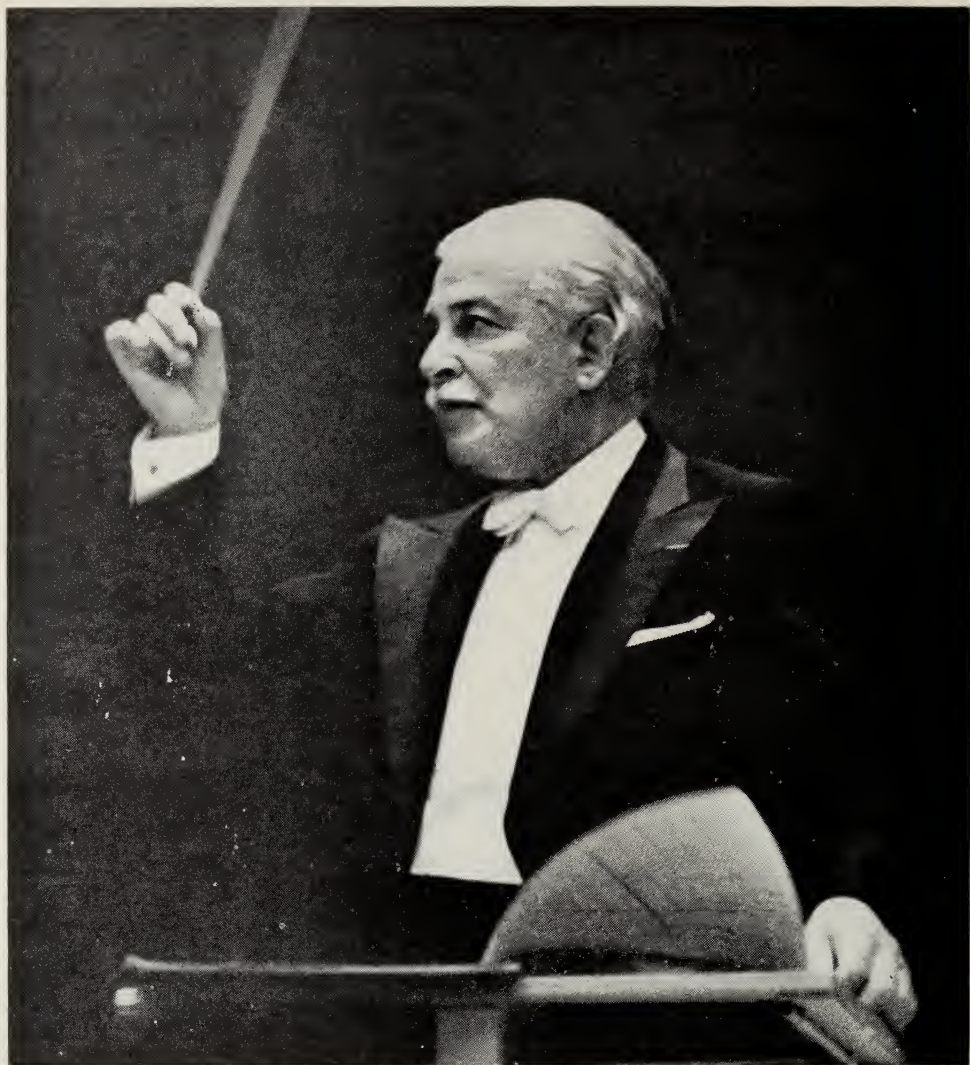
ROGER SHERMONT, a member of the first violin section of the Boston Symphony Orchestra since 1950, received first prize as a violin student at the Paris Conservatory, became soloist with the Orchestre National and the Radio Symphonique.

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HENRY B. CABOT

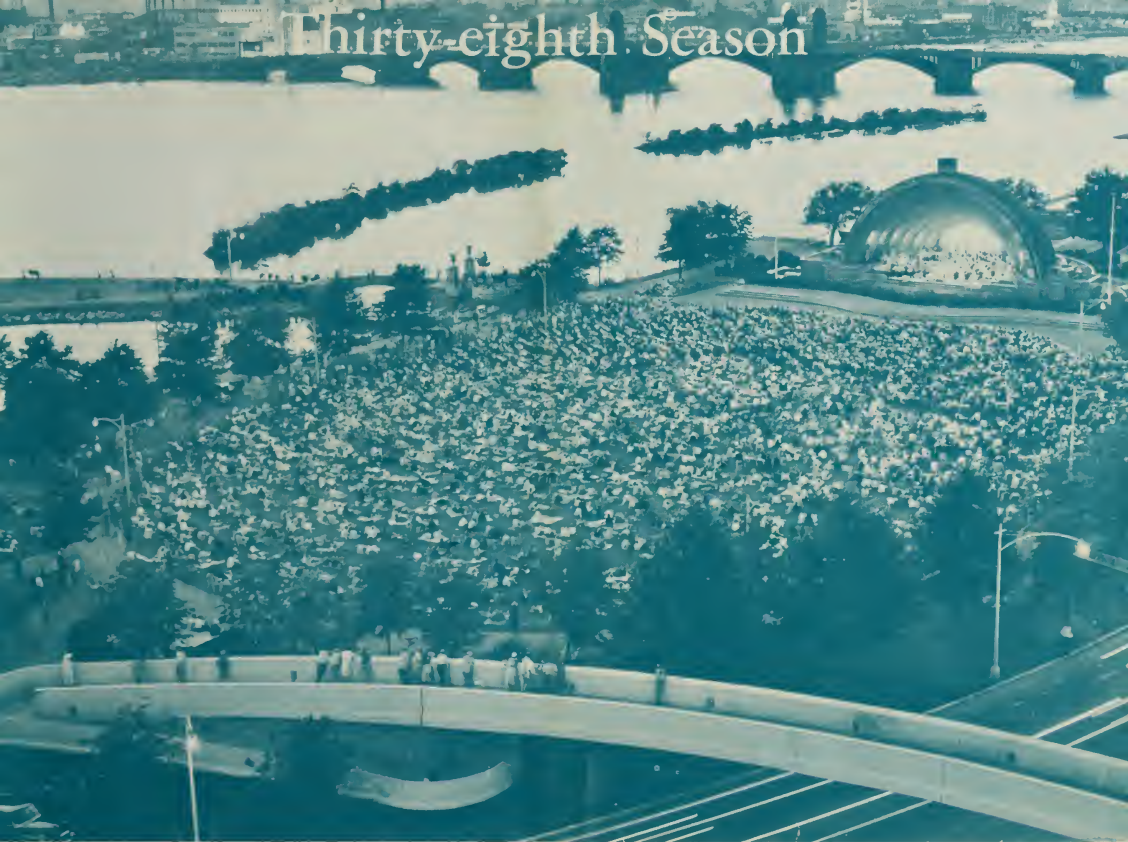
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Thirty-eighth Season of the Esplanade Concerts

OVERTURE TO "OBERON" — WEBER

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

"UNFINISHED" SYMPHONY — SCHUBERT (1797-1828)

This miracle of poignant beauty is unfinished only in the sense that it has but two movements instead of the four which were customary in the time of Schubert. Did his inspiration fail to carry on? After starting a third movement, he turned to other works. The abandoned symphony was not found in his home after his death.

Schubert had given the precious manuscript to a friend, who in 1865 revealed it to the Viennese conductor, Herbeck, who introduced the wonderful two movements to the world.

PIANO CONCERTO NO. 2, IN A MAJOR — LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

The "Second" Concerto has been characterized as "Symphonic Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

LES PRÉLUDES — LISZT (1811-1886).

HERE is the embodiment of the idea of the symphonic poem, as introduced by Liszt. Its function is not to set the words of a poem, but to give free orchestral expression to the emotions evoked by the poet.

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

Liszt and Mendelssohn Parallels

Each distinguished himself as pianist, organist, composer, and conductor.

In their compositions, each derived his greatest moments of inspiration from a pictorial or literary subject. With Liszt it was such paintings as "The Dance of Death," and "The Battle of the Huns"; such poems as Lamartine's "Les Préludes," and Goethe's "Faust." With Mendelssohn it was such visual stimulation as Fingal's Cave, and visits to Scotland and Italy; such literature as Racine's "Athalia" and Shakespeare's "A Midsummer Night's Dream."

MONDAY EVENING, JULY 11, at 8:30 o'clock

*Overture to "Oberon" *Weber*

*Symphony No. 8, in B minor, "Unfinished" *Schubert*

I. Allegro moderato

II. Andante con moto

The Star-Spangled Banner

Piano Concerto No. 2, in A major *Liszt*

Soloist: SAMUEL LIPMAN

*Les Préludes, Symphonic Poem *Liszt*

SAMUEL LIPMAN

His Pops debut five seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.

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HENRY B. CABOT

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RIGHT

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BOSTON'S MOST TALKED ABOUT CRITICS

KELLY STEINBERG

One of the marks of good critics is how critical people are of them. Although you may occasionally disagree with Kevin Kelly (drama critic for The Boston Globe) and Michael Steinberg (the Globe's provocative new music critic), you'll have to say

GOOD FOR ANY PERFORMANCE

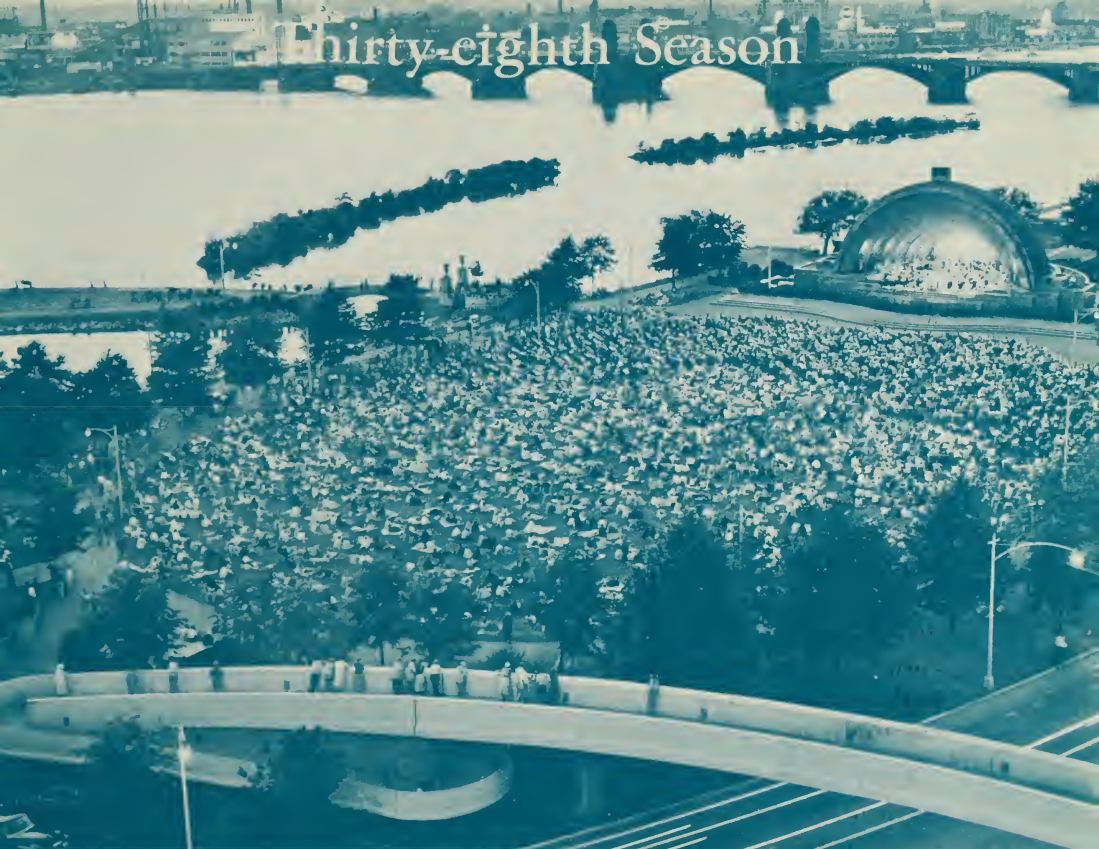
this: they are always impartial; certainly outspoken; invariably have an interesting point of view. They are still another reason why "Everybody's reading (and talking about) The Globe these days."

THE BOSTON
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(H)

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OVERTURE TO "FIDELIO" — BEETHOVEN (1770-1827).

Originally, "Leonore" was the title of Beethoven's only opera, later known as "Fidelio." To meet certain problems of stage production, and to answer his own artistic impulses, Beethoven composed four overtures. Three bear the name of "Leonore," and one, "Fidelio."

SYMPHONY No. 5, IN C MINOR — BEETHOVEN (1770-1827)

"**T**HUS does fate knock" is the significance which the composer himself attached to the four notes at the beginning, from which he marvelously fashioned the opening movement into one of the most memorable expressions of his genius.

Berlioz says of this masterpiece: "The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

ROMANCE IN F, OP. 50 — BEETHOVEN

Opening with the suggestion of a love song, it continues with a stormy passage. (Is it a lovers' quarrel?) Then comes a happy ending.

GEORGE ZAZOFSKY

A native Boston artist, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

CAMILLE SAINT-SAËNS (1835-1921)

When Saint-Saëns was born, Rossini was still recent history, and when he died at the age of 86, Stravinsky was heading into ancient history. Saint-Saëns remained Saint-Saëns; hence in his youth he was a radical, and in his age, "a bulwark of conservatism."

"INVITATION TO THE DANCE" — WEBER-BERLIOZ.

As told by Weber himself, this is the plot of the piece: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

TUESDAY EVENING, JULY 12, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Overture to "Fidelio".....*Beethoven*

Symphony No. 5, in C minor, Op. 67.....*Beethoven*

- I. Allegro con brio
- II. Andante con moto
- III. Allegro
- IV. Allegro: Presto

The Star-Spangled Banner

Romance No. 2 in F for Violin, Op. 50.....*Beethoven*

Havanaise for Violin.....*Saint-Saëns*

Soloist: GEORGE ZAZOFSKY

Invitation to the Dance.....*Weber*

HARRY ELLIS DICKSON

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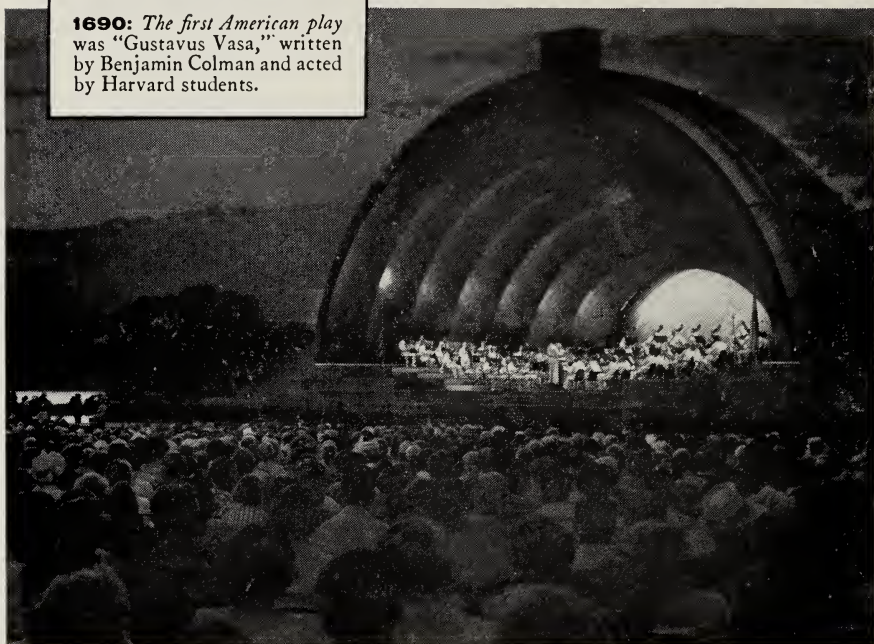
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1690: *The first American play* was "Gustavus Vasa," written by Benjamin Colman and acted by Harvard students.

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"SURPRISE" SYMPHONY — HAYDN (1732-1809).

This is the third symphony of the first "London" set of six.

These two groups of symphonies are called also the "Salomon" sets, from the impresario, Johann Peter Salomon, who engaged Haydn to come to London in 1791 and 1794, and produce six symphonies on each visit.

The surprise is the sudden bang on the drum.

PIANO CONCERTO IN B-FLAT, K. 450 — MOZART

John N. Burk, in his attractive Mozart biography, tells of the composer's opinion that this Concerto was "bound to make the performer sweat," for the pianist dominates throughout with every sort of running figure.

In much of the first movement, the orchestra supports the soloist with light chords. However, the orchestra is not subordinate, for Mozart went to further lengths to exploit its colors than anyone had done before. No other concerto had sounded so symphonic.

GRAND CANYON SUITE — FERDE GROFÉ (Born in 1892)

Previously known as an arranger, with this composition Ferde Grofé established himself as a composer in his own right. In this Suite of five parts, he gives his musical impressions of one of the most awesome feats of nature. His score exploits the fullest tonal color of an orchestra, and captures the echoing vastness of the Grand Canyon.

POLKA FROM "THE GOLDEN AGE" — SHOSTAKOVITCH.

"The Golden Age" is the first ballet score written by Dmitri Shostakovich, the famous living Russian composer. Produced in 1931, the ballet is an example of the Soviet art form termed "Soviet realism," an official policy glorifying Communism and denouncing everything anti-Communist. In the ballet the words Fascist and Capitalist are anti-Communist expressions.

SEVENTY-SIX TROMBONES (FROM "THE MUSIC MAN") — WILLSON (b. Iowa, 1902)

Professor Hill describes a spectacular parade in which there are no less than 76 trombones, and an incredible list of band leaders including Pat Gilmore (1829-92), the great Creatore (1871-1952), and John Philip Sousa (1854-1932) who all seemed, unbelievably, to have come to River City, Iowa, on the same day. The march music is made up of quotations reflecting the spirit of the extraordinary parade existing only in the imagination of Professor Hill.

WEDNESDAY MORNING, JULY 13, at 10:15 o'clock

HARRY ELLIS DICKSON Conducting

CHILDREN'S PROGRAM

*Overture to "Light Cavalry".....*Suppé*

Andante and Finale, from Symphony No. 94,
in G major, "Surprise".....*Haydn*

First Movement from Piano Concerto, K. 450.....*Mozart*
Soloist: JEANNE C. LEE

*Waltz of the Flowers,
from "The Nutcracker".....*Tchaikovsky*

*On the Trail, from "The Grand Canyon Suite".....*Grofé*

Golden Age Polka.....*Shostakovich*

Mosquito Dance.....*White*

*76 Trombones, from "The Music Man".....*Willson*

The Star-Spangled Banner

JEANNE C. LEE came here from Korea three and a half years ago and is now living in Lynnfield. A pupil of Jeannette Giguère, the eleven-year-old girl will enter the sixth grade at the Huckleberry Hill School in Lynn.

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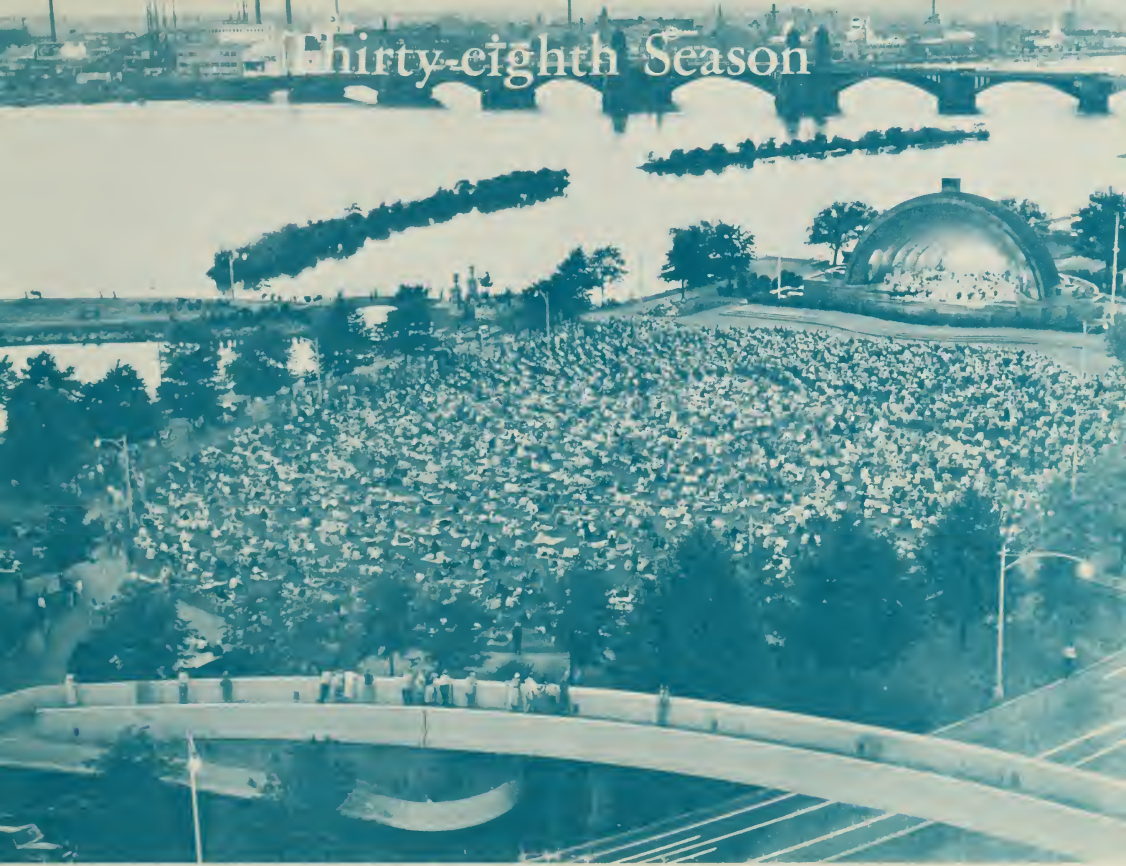


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Thirty-eighth Season

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SYMPHONY No. 6, "PASTORAL" — BEETHOVEN

Often a powerful dramatist in his music, Beethoven also could express himself in the delicate terms of the lyric poet — and here is a lyric poem of utmost perfection, in complete contrast with the powerful utterances of the Fifth Symphony.

The favorite living and working habit of Beethoven was to hire lodgings from which he could reach open country on foot. Here he would walk, commune with himself, jot down ideas for compositions in one of his "sketchbooks" — and endlessly seek to perfect some first tentative outline of an inspiration.

Sketchbook entries show that the "Pastoral" Symphony actually was worked out amid just such rural scenes as its music was intended to suggest. And the composer's verbal jottings show that his object was purely to suggest, and definitely not to attempt to imitate, the manifestations of Nature.

SYMPHONIE ESPAGNOLE — LALO (1823-1892)

For the Spanish flavor of this virtual violin concerto (originally in five movements), the French composer, Edouard Lalo, was indebted to the assistance of the Spanish virtuoso, Pablo Sarasate. In return, Lalo dedicated the work to him, and further honored him by awarding him the first performance.

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

FRENCH MILITARY MARCH — SAINT-SAËNS (1835-1921).

This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony. Incidentally, Algiers really did charm him. Responding to its appeal years later, he died there.

The "Algerian Suite" is virtually a series of four brief tone-poems, devoted to different phases of the same general subject, but each unit so constructed as to be playable as an independent composition.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by

THURSDAY EVENING, JULY 14, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 6, in F major, "Pastoral," Op. 68. *Beethoven*

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro;
Thunderstorm; Tempest; Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings
after the storm: Allegretto

The Star-Spangled Banner

Symphonie Espagnole, Op. 21 *Lalo*

- I. Allegro non troppo
- II. Andante
- III. Rondo: Allegro

Soloist: FREDY OSTROVSKY

*French Military March *Saint-Saëns*

HARRY ELLIS DICKSON

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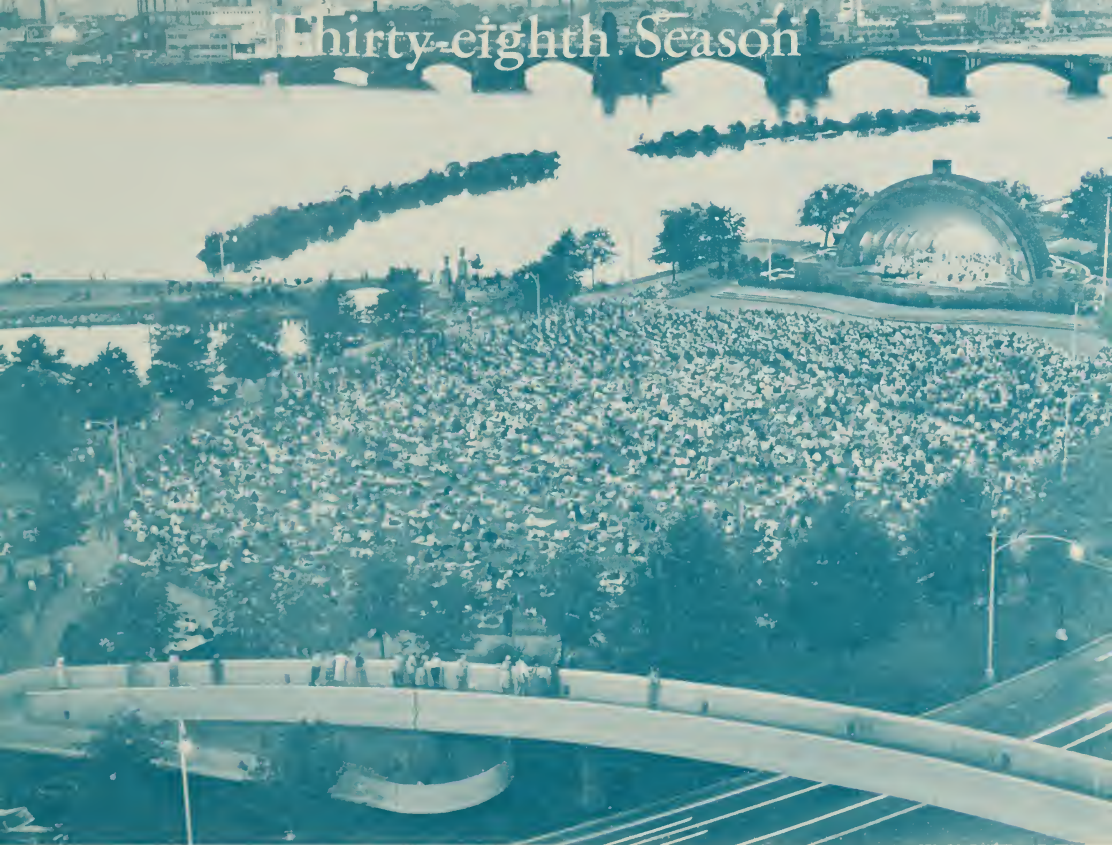
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SEVENTH SYMPHONY – BEETHOVEN (1770–1827)

For many years students of Beethoven's music (including Richard Wagner) have commented on a dance-like spirit in this symphony, which has been placed among the highest achievements of its composer. More recently, good evidence has been found for saying that this spirit was derived from the lilt of certain old Irish airs. Beethoven had previously been engaged to compose accompaniments for such songs. In his seventh symphony certain elements have been found of such tunes as *Nora Creina* and *Kitty Coleremie*.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers.

Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807–09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "The Groves of Blarney," "The Last Rose of Summer." Beethoven wrote accompaniments for these two airs.

CONCERTO IN F – GERSHWIN (1898–1937)

One of "fifty best musical compositions of all time," according to a list compiled by the English conductor, Albert Coates.

The success of the "Rhapsody in Blue" in 1924 aroused mixed feelings in Gershwin. The much admired themes were all his, but the skillful orchestration was the work of Ferde Grofé. In the following year Gershwin produced this concerto, orchestrated by himself. He also had the satisfaction of expressing himself within the form of the classical concerto, and thus introducing himself to the musical world as a composer of "serious" or symphonic music. To top these satisfactions, Gershwin had the pleasure of seeing his concerto included by the English conductor, Albert Coates, on his list of "The Fifty Best Musical Compositions of All Time."

ANTHONY PARATORE is a graduate of the School of Fine and Applied Arts at B. U., where he was a piano pupil of Bela Nagy. He also has coached with Leo Litwin; now studies at Berkshire Music Center.

STRIKE UP THE BAND – GERSHWIN (1898–1937)

According to Sigmund Spaeth, this title piece from *Strike Up the Band* is one of the most stirring military marches ever written. An instance of dramatic irony, it was intended as a "scathing satire" on militarism in general.

FRIDAY EVENING, JULY 15, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 7, in A major, Op. 92.....*Beethoven*

- I. Poco sostenuto
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

The Star-Spangled Banner

*Concerto in F for Piano and Orchestra.....*Gershwin*

- I. Allegro
- II. Adagio: Andante con moto
- III. Allegro agitato

Soloist: ANTHONY PARATORE

*Strike Up the Band.....*Gershwin-Green*

HARRY ELLIS DICKSON

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Wednesday mornings, at 10:15 to 11:15,
July 6th and July 13th, 1966

Thirty-eighth Season of the Esplanade Concerts

SYMPHONY NO. 8 – BEETHOVEN (1770–1827).

Sad, worried, in ill health when he composed this score, Beethoven here gives us one of his most joyous works. He had a special affection for this symphony, which he called “my little one.”

LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

VIOLIN CONCERTO IN A, K. 219 – MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.

JOHN KORMAN, violinist, studied at California's state universities in his native state and was a member of the Heifetz Master Class in 1959. For the last two seasons he played with the Los Angeles Philharmonic.

PRAYER OF THANKSGIVING – VALERIUS.

ALTHOUGH earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The “Prayer” was printed originally in 1621, in a collection Valerius published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy.

We gather together to ask the Lord's blessing.
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing.
Sing praise to His name, He forgets not His own.
Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!
We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

SATURDAY EVENING, JULY 16, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Symphony No. 8, in F major, Op. 93.....*Beethoven*

- I. Allegro vivace e con brio
- II. Allegretto scherzando
- III. Tempo di menuetto
- IV. Allegro vivace

The Star-Spangled Banner

Concerto No. 5 in A, K. 219.....*Mozart*

- I. Allegro aperto: Adagio: Allegro aperto
- II. Adagio
- III. Tempo di menuetto: Allegro: Tempo di menuetto

Soloist: JOHN KORMAN

*Voices of Spring, Waltzes.....*Strauss*

*The Prayer of Thanksgiving.....*Valerius-Kremser*

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade; and his notably successful Symphony Hall Youth Concerts, which enter their eighth season next Fall.

The Trustees of the Boston Symphony Orchestra acknowledge with pleasure the support of the following business firms and organizations in connection with the Esplanade Concerts:

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HENRY B. CABOT

The announcer is Vin Maloney of WHDH-TV.



Raytheon Executive Offices, Lexington, Massachusetts

A Note On Communications

Raytheon's involvement with communications tends to be of the scientific/technical variety, but we're not unaware of the skilled communicator, whatever his medium. Our compliments then, to the Boston Symphony Orchestra, an extremely effective instrument in the broadcast of the sounds of music throughout the world.



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